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the Journal of College Radio

Volume XXIII Number 1, 1989-90

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Oct 12 '89



Grave Doings at Stanford's KZSU

Mystery Playhouse
Radio Dramas

Picture Credits Page 2



❖ **WELCOME BACK** ❖

Dateline: Manila

A Staff Handbook

New FCC Restrictions on Carrier Current Broadcasting

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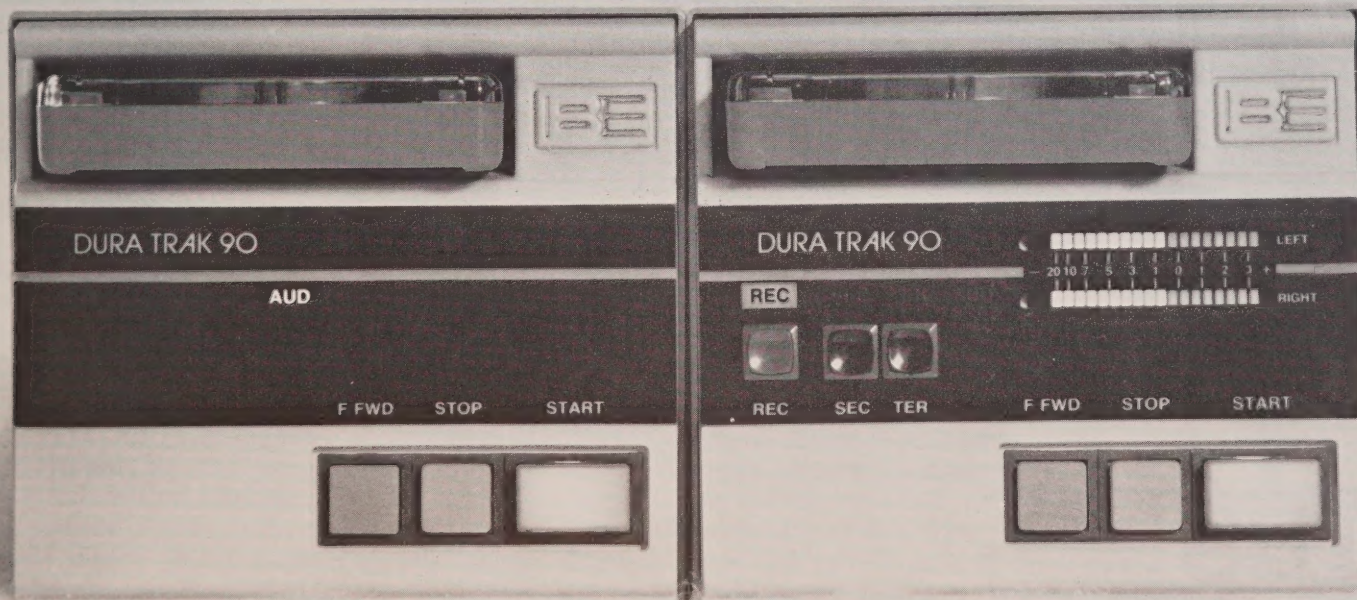
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DURA TRAK 90 STEREO PLAYBACK & DURA TRAK 90 STEREO RECORD/PLAYBACK

the Journal of College Radio

Volume XXIII, No. 1

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Cover Picture Credits for Stanford's KZSU Mystery Playhouse

Cover Photos: Clockwise starting at the top left: Kurt Kuersteiner as The Count; Julie Mosero as the assistant to Kurt as The Count, working in the KZSU production studio; Kurt collecting sound bites for the original Mystery Playhouse Radio Dramas; and Rick Kabrizh as the deep-voiced, nefarious Dr. Morgan.

The Journal of College Radio was founded in 1941 by the Intercollegiate Broadcasting System, Inc. using the title *IBS Bulletin*. The name was changed in 1955 to *IBS Newsletter*. In 1964 it became *College Radio* and in 1969, the *Journal of College Radio*. © 1989 IBS

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The Editor's Log

Issues and situations affecting college and community radio stations often heat up during the summer when our stations' management and staffs are at minimal numbers and have little time to deal with matters more weighty than who's doing the next 4-hour on-air shift.

Now that most stations are back to their normally abnormal routine, we thought it might be helpful to take note of some of the things that happened during the summer.

Satellite Demo Proposal

There is a lot of good, low-cost and no-cost programming available via satellite. NPR stations have had access to it, but most use only a small part of the available shows: *Morning Edition* or *All Things Considered*. Most NPR stations have neither the air time nor the interest in carrying some of the well-done but lesser known independently-produced programs. The stations that would be interested in some of these programs have been unable to get them.

Some of the difficulties have been administrative, others have involved the protection demanded by existing NPR stations. The relatively high cost of installing downlink equipment has stopped the stations who operate on very limited budgets.

Now, NPR is looking for ways to expand the reach of the programming it distributes. IBS has proposed that one of these ways should involve college radio stations. We believe these programs can help our stations to provide better local service, while at the same time helping NPR achieve wider audiences for programming that is not being carried by their regular stations.

For this win-win situation IBS proposed a demonstration project, outlined on page 18, which would involve some 50 college stations. The proposal involves financial assistance in the purchase and installation of station downlinks and gaining accessibility to the desired programming. Initially, these would be larger facilities, able to reach larger audiences. Once the idea is proven valid, we would push for expanding the number of station downlinks and program accessibility to more and varied stations.

The project is now in the form of a general proposal which IBS presented to the Public Radio Expansion Task Force. The reception

was more than cordial, but like many things involving public radio, implementation will not be overnight.

It is good that we are talking and working with each other for mutual benefit. The task force is aware that our stations are not the electronic sandboxes some thought they were. College radio has gained a measure of their respect and the future of the project looks hopeful.

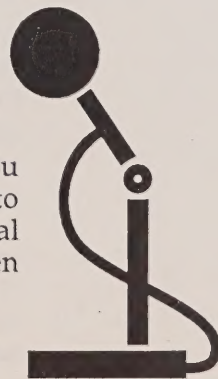
If your station is interested in participating in this proposed demonstration project, please get in touch with us at IBS by mail or phone right away, and we will try to get you included.

FCC Carrier-Current Restrictions

The FCC has approved severe new technical restrictions on closed-circuit carrier-current stations which could limit signal strength by up to 88%. The rule changes were adopted despite comments filed in opposition by IBS and others during the rule making stage. We believe the new restrictions are unwarranted, with no demonstrated record of problems which would justify their adoption. IBS joined with LPB Inc., LocRad, and Burden Associates in filing a Joint Petition for Partial Reconsideration seeking to overturn these new rules. Complete information has been mailed to our carrier-current member stations. Meanwhile, there is a 3-year period for existing stations to meet the new requirements. For many, it could mean costly new equipment purchases and modifications or facing the prospect of going off the air. See Richard Crompton's story on page 21.

American Music Licensing Co.

Some stations have received an invoice from American Music Licensing Co. seeking \$2,000 in payment for music rights. These efforts appear to be those of a high school student rather than a bonafide music licensing organization such as ASCAP or BMI. The rambling nature of the written material we have seen suggests these claims for payment are without merit. If you receive such an invoice you may want to seek an opinion from competent legal counsel, but based on what we have seen from and heard about this "company" we wouldn't pay the bill. You will have to judge the evidence for yourself.



Dateline: Manila

by Jim Cameron



New York City based radio news consultant Jim Cameron is a 20-year veteran of broadcasting and a member of the IBS Board of Directors. This summer he completed a two-week teaching assignment in broadcast news with the U.S. Information Service in the Philippines. Jim conducted similar workshops in Tunisia in 1986 and 1987.

As the world sat transfixed listening to reports of the massacre in Beijing this summer, one nation awaited news of the pro-democracy movement with particular curiosity. For the millions of residents of the Philippines, the brutal suppression of the students represented an ironic historical twist. Only three years earlier their *People Power* revolution had thrown out a dictator without bloodshed.

In that 1986 revolution it was radio that led the people out to the streets.

While the private TV stations had been closed down, it was the Catholic *Radio Veritas* that remained on-air allowing Cardinal Sin to exhort the masses. And while much has changed in the Philippines in the years since that revolution, it is radio that still commands the people's attention. But while modeled after the American system of broadcasting, radio in the Philippines is in many ways very different.

Of all media in the Republic, radio has the greatest reach (89%) and the most stations (338). Metro Manila, a sprawling city of 10+ million, boasts 40+ stations, many of which broadcast 24 hours a day. As in the U.S.,

news/talk dominates the AM band, usually in the local dialects, while music seems the rule on English-only FM's (including specialized formats such as Classical, New Wave, Lite Rock and Jazz stations in Manila). And also following the U.S. model, it is FM listening which is gaining in dominance leaving AM owners scrambling for ever-more-outrageous formats in an attempt to hold an audience.

There are more than 100 radio networks in the Philippines, though the term is a bit of a misnomer. Most such nets are merely group-owned stations, independently programmed but sharing a single Sales rep. The national telephone system being what it is, live simulcasts of programming across the great distances in this 1500 mile long archipelago would be a technological nightmare ... though several networks do use SSB short-wave to distribute their newscasts to affiliates.

Radio news is plentiful, though uniformly weak on journalism basics. News wires are rare, so newspapers provide the greatest source of stories. In Manila, where 267 papers are available, each with its own political bias, finding two newspapers with the same facts about a single event can be a challenge. And most radio stations only bother to subscribe to one paper. In the other big cities I visited such as Davao and Cebu (each with over 1 million residents), the "national newspapers" wouldn't arrive by air until mid-morning. So it was common that a morning-drive newscast on, say, Wednesday would be written from Tuesday's newspapers, reporting on Monday's news in Manila. Local newspapers in the provinces were few, each more sensational than the next.

In the four, two-day seminars I led, I tried to stress Radio's advantage over TV and print; how you could be first with a story if you saw yourself as a reporter instead of a re-writer. This again brought us back to better utilization of radio's greatest newsgathering tool, the telephone. To my amazement, only 1% of the participants in the seminars had ever opened up a telephone mouthpiece and used clips to feed tape. They literally sat in awe as I demonstrated the technique, having previously "fed tape" only by holding their cassette player's speaker to the mouthpiece. I'm sure the local Radio Shacks in Manila ex-

Radio Journalism in the Philippines

perienced a brisk run on alligator clips after I flew home to the U.S.

Technologically, visiting a Philippines radio station is like stepping back in time. Old radio gear from the U.S. never dies, it just gets rehab'ed and shipped to Manila. Cart machines were in use, but almost never in the newsroom. Most taping there was done on cassette with playback on-air being done through a boom-box patched into a rickety, rotary pot board. Reel-to-reel machines existed, though few had splicing blocks. Cutting tape seems a skill limited only to production directors, their better equipped studios too busy cranking out spots to be accessible to the news department. (Many stations ran 30 minutes of spots per hour in drive-time!) Most newsrooms had typewriters though typing skills among the seminar participants were rare, most instead writing their news longhand. Newsroom computers were just a good rumor.

But the greatest challenges facing Radio journalists in the Philippines are not technical. There are small market stations in the U.S. more poorly equipped that do a decent job of objective journalism. No, the bigger problem is one of ethics, payoffs and censorship.

The average radio newsperson in the Philippines makes about \$35 per week compared to \$50 for an office worker. Many must supplement their income the way their countrymen do ... by accepting bribes. It's called "envelopmental journalism". At a news conference after the speeches and free lunch and drinks, the press releases are passed out along with envelopes stuffed with money, maybe \$10 or \$20 in Pesos. The PR flacks call it "expense money" to cover the reporter's travel or gasoline costs in attending the event. While the phenomena dates back to the Marcos era when the payoffs were bigger and the perks of the job more elaborate, the practice has not diminished in the post-*People Power* Aquino regime.

Another source of income is what's called A.C.D.C.: Attack, Collect, Defend, Collect. Some journalists and many commentators get paid by both those they report on and those they support against their rivals' attacks.

Even when a radio journalist takes profes-

sional initiative and works up a legitimate, well-researched, balanced report, they risk censorship by their own station, either because the target of their reporting is a political crony of the station's owner, or perhaps, because they are an advertiser. Dozens of seminar participants asked advice on how to do their jobs when faced with such economic pressures. My advice to them ... if they can't tell the truth on their own station, share it with a colleague on another, less encumbered station.

More challenging are the threats. In a society where weapons are so prevalent and violence almost considered the norm, many journalists arm themselves in self defense. Several participants told me they'd had their lives threatened for stories they'd written. And many stations, especially north of Manila, have been threatened with bombings by the New People's Army if their news releases were not reported. In the southern city of Davao where the NPA was booted out of town in '86 by the *Alsa Masa*, a right-wing vigilante squad still operating today, many stations I visited were armed camps surrounded by barbed wire, the security guards and the General Manager carrying M16's as they greeted visitors at the entrance.

The Committee to Protect Journalists, a non-partisan New York City based human-rights group founded in 1981 cites four recent killings of radio reporters: Noli Resurreccion, killed for exposing local illegal gambling, Josef Nava, gunned down for exposés on corruption and human rights abuses in the military, Ramon Noblejas, a radio production manager shot for denunciations of the same issues, a Davao broadcaster, Narciso Balani, who was killed when leftist guerrillas broke into his station and shot him in retribution for his strong anti-communist broadcasts.

Yet, despite the low pay, poor working conditions and environment of corruption and threats, Radio news in the Philippines still attracts young people to its ranks.

Most have no formal academic training in journalism beyond a high school diploma. Some see it as a prestige job with recognition if not compensation. But many more see it as a stepping-stone to the radio "big time" of becoming a Commentator.

While news on FM is suffering the same fate as on music-radio stations in the U.S., the

Phone Clips:

Continued from preceding page

AM band is brimming with talk shows ... usually with just one person talking, the Commentator. The most outrageous American talk-host would pale in comparison with these rabid rantors who wear libel suits against them like badges of courage. And as station ownership runs the political gamut from pro-Aquino to pro-Marcos, from pro-business to pro-Church, so too do the Commentators' diatribes. Most disturbing is the fact that these Commentators often operate within a newscast, tossing in their views while the journalists make often-vain attempts at objective reporting.

The 150 or so radio staffers I came into contact with were anxious to learn how we do news in the U.S. Their culture worships most things American and the media is no exception. And newly freed from years of oppression, martial law and sequestration of the Marcos era, Philippines broadcasters are much like a teenager allowed out of the house after being "grounded" for years. Their pent-up exuberance running wild, they keep pushing the limits of their craft ... wishing, often begging, for somebody to say "Stop, that's far enough!" So far, that boundary has not been established ... not by the government, the industry trade association or by the individuals themselves. Just where that line will be drawn, only time and the talents of these broadcasters will tell.



In case no one has ever shown you, there is a better way of feeding news and interview tape back to the studio via phone. If you've been doing it by holding the phone's receiver up to the tape machine's speakers, you know about the problems with quality, external noise, and the strange creaking sounds created when you move the telephone receiver in your hand.

A simple adapter cord will let you connect your tape machine directly to older phones for a much cleaner feed. You can buy one at your local Radio Shack (part #42-2421, cost \$2.29± each) or have your engineer/tech make one for you. (It may take all of 5 minutes to build).

On one end of this cord is a plug which fits into the headphone jack on your tape machine. On the other end are two "alligator" clips — so named because when you squeeze the back of them, their "jaws" open displaying a jagged set of "teeth" which can be used to "bite" to make electrical contact with another wire or piece of hardware. This is a quick and handy way to make a temporary electrical connection.

Go to the phone you intend to use to feed your tape. Dial the station and have the studio set-up connections for taking the feed at their end. When they're ready, unscrew the mouthpiece cover on your phone, and turn the receiver over until the microphone disc drops out in your hand.

You'll notice two metal tabs sticking out beneath where the microphone disc used to be. Connect one of the alligator clips to one of these tabs and the other clip to the other tab. Then, plug the other end of the cord into the headphone jack on your tape machine.

Now, simply play back the tape. You can monitor the feed by listening to the telephone earpiece and you can adjust the level using the volume control on the tape machine. While the tape is feeding, no street noise or room noise will be picked-up by the phone.

When you're through feeding, disconnect the alligator clips, put the microphone disc back in place, and screw on the mouthpiece cover.

For Newer Phones

If you've got a modular phone handset without the screw-off mouthpiece, you will need a different set-up as illustrated at the

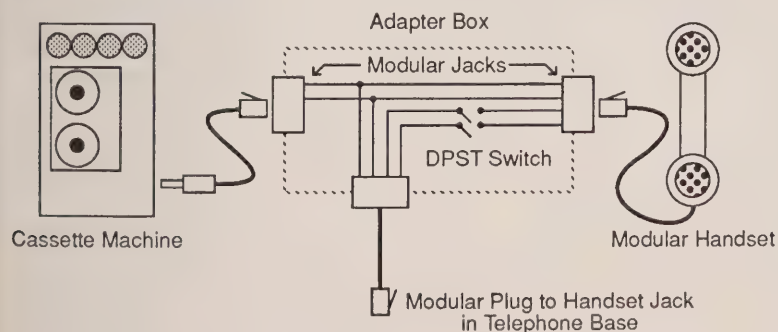
How to Do It

end of this column. It will require a small chassis box, a DPST switch, standard telephone, four-conductor wire, two modular plugs, a plug for your tape recorder, and a little time for fabrication. Unplug the handset cord from the phone base and insert the plug from the adapter box. The handset and tape machine connectors are plugged into the adapter box. The switch in the adapter box is in the line to the mouthpiece in the handset and lets you switch the mouthpiece on or off. This permits you to talk to the station to set-up, and then switch the mouthpiece off so that the feed will not carry any ambient noise.

Live Remote, Too!

You may also want to think about replacing the cheap microphone that came with your tape machine with a rugged, broadcast quality mike — similar to the Electro-Voice 635A. You'll need to make-up another adapter cord, this one with a plug to fit your microphone on one end and, on the other end, a plug to fit the microphone input jack on your tape machine. The sound difference can be dramatic.

By doing this, you can also use your tape machine as a quick remote unit for a "live" feed. Hook your broadcast mike to the machine, and use either your alligator clips or an adapter box for modular phones to connect the machine to the phone. With a tape in the machine push the "record" and the "pause" buttons simultaneously. This puts the tape machine into record mode, but stops the motor so the tape doesn't move. Talk into the broadcast mike and listen through the telephone receiver. The level can be adjusted with the tape machine volume control. Now, you have an instant and inexpensive "live" remote unit. — Editor



Schematic of Adapter Box used with Modular Phones



Some of the staff of KUOI making a splash at the University of Idaho in Moscow. Above, left to right, Julie Clark, Promotions Director, Ina Hendricks, Music Director, Ken Fate, Station Manager, top, Sara Muckler, Production Director, Laura Hulse, Chief Announcer, and the legs of Matt Kitterman, Program Director.

KUOI's programming specializes in free-form alternative music and recently added the alternative Pacifica News to their daily fare. Ken Fate, KUOI's station manager, gives credit to the more than 60 volunteer radio programmers/announcers who allow the vision of the station to become reality. Their music mix includes chants, waltzes, driving beats, mellow impasses and everything else a vibrant college audience listens for. Ken notes that building and maintaining a station's personality demands a great deal of time. Presenting the diversity of ideas that define alternative radio requires constant attention to all aspects of the station. New ideas for the audience come only if new ideas are made available to the staff.

The music director, Ina Hendricks, noted in the KUOI Spring Program Guide that the station receives as many as 15 alternative albums each day. This exceptional record service to a station without an exceptional budget is attributed by Ina to the respect of the station by the alternative music industry. After cataloging and listening to each day's new arrivals, they are moved to special racks in the studio. The DJ's playlists are transcribed and each record company is informed on airplay and interest shown in their product.

In Preparation For

The Role of the College Radio Station

by Robert L. Hilliard

Professional broadcasters frequently report that college stations do a good job of preparing young people for the day-to-day technical and creative requirements of commercial radio. These new graduates know how to handle boards and equipment, how to spin records and cue tape, how to produce spots, and sometimes even how to sell time. In fact, many broadcast managers say so many graduates of colleges with good radio facilities have learned so much and so well that they think they know it all. They don't. Too many newcomers to the commercial field believe that because they held a high administrative position in a college station that they know more than the program director, the sales director, or the traffic manager of the commercial station they have recently joined.

The commercial world is very different from the college world. Making the change from college radio to commercial radio is similar to going from senior status in high school to freshman status in college. The faculty director or advisor of the college radio station must take responsibility for providing the student not only with the right tools and training, but with the kinds of professional attitudes that gives one the abilities to stick-it-out in the real world, to become part of a team, to succeed.

The college station faculty advisor must teach the student to be prepared to pay their dues and to show their future station owner what jobs they are capable of performing. They must be able to do all of the necessary menial jobs around a station and to do them well. They will want to try to sell more spot time than any newcomer has done before, to save the station money by writing and producing spots, to take the time to do a good deejay show by preparing a script and not rushing in at the last minute to pull records and ad-lib, to show personal integrity by not letting the station management exploit them, to be prepared to work the extra hours required to complete a special job, to handle a special assignment, and to fill in for someone in an emergency. With these skills and attitudes they can be recognized for their abilities and contributions.

There is no room for prima donnas in the professional broadcast world; at least not for the beginner. If one makes it to the top and pulls ratings and advertisers that make them indispensable to the station, then an ego trip may have been earned. The moment the ratings dip, the station management and other personnel who have resented the star's attitude will express their pleasure and eagerly await the star's leaving.

A second major problem found by commercial stations is the limited station experiences of college-station trained students. The college station experience must broaden the student's work potential. Letting a student spend four years as a deejay or technical director without the grunt work of writing copy or answering telephones or sorting and labeling records or answering mail is a disservice to the student. College stations should utilize as much as possible of the available management training resources to provide the broadest and fullest background for the student. For example, at Emerson College, radio station WERS, the first college radio station to be licensed in New England, students working at the station must participate in all phases of the annual pledge week so that they learn not only concepts of funding, but how much it costs to run a station's various operations and how to budget for them.

Allowing the student to graduate with only artistic experience and technical skills is insufficient. The student must learn to be skillful with people, with interpersonal cooperation, and with a wide variety of management and sales techniques. Exposure to the commercial world in which the student is going to work is essential. A working system of internships with professional stations should be considered necessary.

Requiring formal classes for at least those in management positions in the college station brings the student's preparation to a higher level than the hit-or-miss extra-curricular experience alone. Emerson College requires a one-credit radio management class each semester a student holds a managerial position with station WERS. A major project of this course is for the student to spend

Professional Radio

From A Presentation at the IBS Annual Convention

March 4, 1989, New York City

some time with a commercial station professional who holds the same position the student holds in the college station. The student is urged to learn everything possible about the commercial manager's operations including their management of personnel.

A good college radio station will not allow a student to go into the commercial world without having at least informal training in the basic areas of knowledge a commercial manager must have: FCC rules and regulations, licensing and renewal procedures, billing, network affiliation, multiple ownership, indecency, and commercial time restrictions. Similarly, the student must be trained in research, promotion, and sales, all key areas for understanding in successful jobs in the commercial field. We must not forget that sales is the very life-blood of commercial broadcasting. Because sales experience is not possible with a non-commercial FM station, practical experience in this area with the college's carrier-current station, if it has one, and/or formal course work in the subject is essential.

The college radio station must help prepare the student for the kinds of job requirements that exist in the real world. It should help students develop the kind of patience and ego attitude that will enable them to stick it out and go on to success in the field even after experiencing the tough breaks, evil bosses, and unfair judgments that have prevented them from becoming a network president within the year after graduation.

In sum, some of the key points for college station faculty advisers to remember and implement are:

1. Help students develop professional attitudes. Too many professional stations report that their new employees, recent graduates, have a know-it-all attitude, are prima-donnas, and won't or can't do the necessary menial jobs. These students need to learn that to advance in the professional world, they must first pay their dues.

2. Require students to learn all the bread-and-butter areas of professional broadcasting. Too many students limit their learning to only the glamorous, on-air jobs. To succeed in the real world they must be prepared in

sales, research, and promotion, as well. For future advancement they should have management skills, including college course work in FCC rules and regulations.

3. Station training should be realistic and should be a learning experience. Extracurricular station work is fun, but not necessarily complete preparation for the professional field. Station work should be integrated with formal courses, workshops, and practical projects oriented to professional requirements.

4. Establish professional outreach programs; require personnel who are serious about the field of professional radio to have direct liaisons with professional stations in the community through internships, projects, and interviews.

Dr. Robert L. Hilliard is a Professor of Mass Communication, Emerson College, Boston, and former Chief of the Educational Broadcasting Branch of the FCC. He has been a professional broadcaster and a faculty director of college radio stations.



Station KTJO, from left to right, Elan Deeter, Chief Announcer, Tomm Walton, Public Relations and Promotions Director, and Tim Conard, DJ.

A few years ago, **KTJO the Rock Monster**, at Ottawa University in Ottawa, Kansas lost its license after its transmitter blew up and the station had to go off the air. The communication students involved in the revival of KTJO are excited with being on the air again with their format of alternative, current bands, recurrent hits, oldies, reggae, rap, soul and christian rock specialty shows.

KTJO is working on a new license from the FCC which will allow them to broadcast at 2800 watts FM.

A Staff Handbook

If your college radio station seems to operate in a chaotic, disorganized manner, you might be able to learn something from the sports teams on campus. To make the college football team, you are expected to learn the playbook. It gives everyone on the team the same guidelines for how the team is going to play the game. The football team relies on its playbook to operate effectively for a few hours on a Saturday afternoon and win. Yet, week after week, many campus radio stations broadcast from eighteen to twenty-four hours a day, every day of the year, without any such game plan. It is always amazing to me that some college radio stations do not have an operations manual or staff handbook. Look at it this way, each successful broadcast is a victory for the radio station, so give your team a game plan to win by. Your radio team can offer its best performance with the support of a handbook.

The staff handbook does not need to be an elaborate document, but it should cover the basics about being a broadcaster at your station. To make the radio team, you are expected to learn the subjects and where to find them in the staff handbook. Not only should the handbook be introduced as part of your training program, but a copy should be given each new staff member and a copy should be readily available at all times somewhere in the station, usually in the control room.

A typical handbook could be divided into four main sections:

- I Welcome
- II Station Facilities
- III Management – Who’s Who
- IV Policy Guidelines

Consider a few of the more important items that should be included in each section.

Welcome

This introductory section of the handbook should actually make new station members feel welcome. Too many stations treat their new staff as an inferior group until they mysteriously become a part of the station, usually when a few of the seniors graduate and several extra air shifts need to be filled. Remember, even a rookie may do good radio work. Once a person has been selected, make them feel a part of the team immediately.

Make some mention of why you do have rules and guidelines. For example, if everyone operates from the same set of ground rules, a consistent air sound can be maintained. In the real world of radio, you are going to have to work under a set of rules, sometimes very restrictive rules. It’s not a bad idea to develop some good broadcast practices while you are still learning.

End the first section with some positive statements about the importance of your station and each staff member. Whether your station is 10 watts or 100,00 watts, it plays an important role at your school or university and in the community you serve. Let your staff know that.

Station Facilities

In the second section of your staff handbook, tell a little bit about your radio station. Note when the station went on the air. For older stations this establishes a sense of tradition. For newer stations, it promises the excitement of being in on the ground floor.

Explain the purposes of the station. Perhaps your station is a totally student-run organization, considered as an activity for the student body. Perhaps your station is an arm of the communications department, serving as a laboratory for course work and practical training for department majors.

To further clarify the station’s purpose, you may want to include some format information. It is possible that there are specific mission and goals statements for the station that spell out the types of programming your station will air. Music formats in college radio run the whole gamut, but here is a good place to indicate your station’s music philosophy.

Tell the new staff member how your station is funded. Is the station budget supplied by the school? Does it come from a student activity fee? Does the station take advantage of underwriting and listener support?

Don’t forget the basics about the station in this section. Where are the studios and transmitter located? What are the business phone numbers and the request line numbers? What is the station’s operating power, frequency and hours of operation? By reading this section, the new staffer should have a pretty good overall view of your radio station.

Management – Who's Who

This section is designed to acquaint the new staff person with the management team of the station; relating actual names with the generic positions that keep the station business going from day to day. Outline the structure of the station management.

Start with the licensee. This is the person, group, or organization, named on your station license that carries ultimate responsibility for your station. In most cases, it is the Board of Trustees of your school or university, but it can be an independent entity. For high school stations, it is usually the Board of Education.

The next position may be a General Manager or Advisor who is usually a faculty member associated with the Communication or Radio/TV department. Explain the general duties of this position which can range from casual advising to active, daily participation in all facets of the station.

Explain the duties of your Chief Engineer. Again, the role of the engineer may range from a part time professional contract engineer to a full-time school staff member.

While the above positions are sometimes filled by faculty/staff, most of the other management positions are usually student positions. Describe, in general, the responsibilities of the Station Manager as the leading student position and describe the other management titles and duties. While position names vary from station to station, it is not uncommon to find these student positions at a school or university station: Operations Manager, Personnel Manager, Traffic Manager, News Director, Program Director, Music Director, Underwriting Director, Sports Director, Public Service Director, various assistants, and the news, announcing, underwriting, sports, production, and technical staffs.

Remember, the station is a team. While it is necessary to have managers and directors, every person on the staff is important.

This section should provide a brief explanation of the responsibilities of each management title. You probably need detailed job descriptions for these positions in a separate Station Structure document, but not in the staff handbook. Remember, most new staff people initially have no awareness of

any position in the station other than DJ.

Policy Guidelines

The last section of the handbook is really the heart of the document and the most detailed. You can put most of your rules and policies into a dozen sub-sections.

There probably could be more, and I am sure some stations could get by with less, but the following covers a lot of the basic radio station operations you're likely to need at your station:

Preface

Preface the policy guidelines with a few general remarks. Prompt your new staffers to ask questions. A few comments now will no doubt avoid some problems later on. Remind people that the station, and each staff member, must operate under FCC guidelines. Explain what happens when rules and policies are violated. Explain the range of possibilities including a warning letter, suspension from air work, or dismissal from the radio station staff.

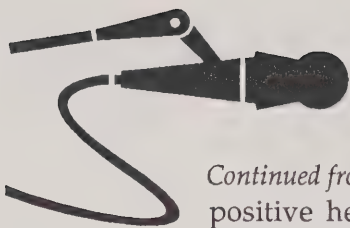
Staff Member – Staff Meeting

Define who comprises the staff. You may have categories of staff members, such as students, alumni, faculty, professional staff, or community volunteers.

Note dates and times of your staff meetings and if attendance is mandatory, explain procedures for being excused. In general, I believe that staff meetings should be mandatory to be effective, but it is difficult to avoid exceptions in the college setting. Explain the importance of staff meetings to get pertinent information to the entire staff and exchange ideas or views about the station. (If the meetings are interesting, the staff will attend.)

Professionalism

Professionalism can be defined in various ways, but a sense of responsibility covers most of them. Rather than defining professionalism, listing some specific examples of the lack of professionalism or responsibility may produce better results. For instance, sloppy handling of the equipment, using obscenity, playing bootleg copies of music, and giggling while reading PSA material or news stories could be considered as unprofessional. Keeping your management policies



Continued from preceding page

positive helps to encourage your staff to be responsible and professional.

Station Property

Station property falls under two categories: music and equipment. Obviously, the music on records, tapes, and CD's is the lifeblood of the station. None of this material should ever leave the station. Promotional material legally belongs to the record companies and they can ask for its return. Establish a no loan policy for everyone including management, staff, and faculty. Stress that removing records from the station can be considered theft.

Station equipment such as turntables and recorders should be treated the same way with the exception of some portable equipment that, with approval, may be used outside the station for legitimate station business. Note that the on-air announcer should be responsible for the station during their air shift. They need to be aware of what is happening to station property when other staffers are around.

Emergencies and Schedule Changes

Radio station emergencies can usually be divided into two types; engineering and programming. Give some examples of what constitutes an actual emergency. For example, a broken stylus is not an engineering emergency. You should be able to broadcast with just one turntable or you should have a spare stylus available and know how to change it. A missing public affairs program could be a programming emergency. In general, engineering emergencies exist when it is impossible or illegal for further station operation. Programming emergencies exist when difficulties prevent regularly scheduled programs from airing. Teach your staff to handle emergencies on their own. When they cannot solve the problem, be sure your staff handbook tells them who they need to contact and how to get in touch with them.

Discrepancy Report sheets are forms attached to the station log on which the on-air person can describe any problems they may encounter during their air shift. DR sheets should note things such as missing carts, quality problems with a pre-recorded program, or minor technical problems. Your

operations manager should review the DR sheets and take care of the problems indicated.

Include a statement about who is authorized to sign-off the radio station at other than its normal sign-off time. Be sure your staff understands that in addition to certain school officials such as the president or communications department chair, faculty advisor, and designated station management such as the general manager, station manager or chief engineer, it may be necessary to advise, security or other officials of the sign-off.

Language

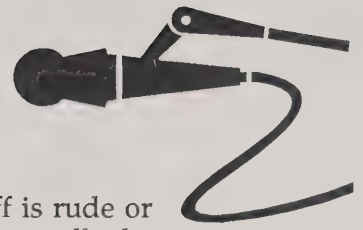
The alternative attitude at many college stations gives the student broadcaster the feeling that anything goes. FCC regulations, however, prohibit the broadcast of material defined as obscene. The kind of language aired affects the image of the station. This includes announcer ad-libs, song lyrics, and other programming material. Let your staff know the FCC has taken a special interest in this area in recent times and noncommercial stations have not been excluded from their scrutiny.¹

Food, Drinks, Smoking, Alcohol, Drugs

Make sure your manual indicates clearly your policies in these areas. You might allow snacks in the lobby and office areas of your station, but not in the studios. Keep crumbs and spilled drinks away from the electronic equipment. Many stations have a no smoking policy anywhere in the station. School policy and common sense usually prohibit use or possession of any alcohol or drugs around the station facilities. Make sure the staff knows you are firm on such restrictions and that violation can mean immediate dismissal from the station and potential problems with school authorities.

Security and Station Visitors

For most campus radio stations, a locked door policy is needed for the evening hours. College stations are usually housed in public areas on the campus such as the Student Union. For the protection of on-air people, the doors should be locked after business hours. Most stations have a door bell, light, or intercom to permit after-hours entry of the regular staff and approved visitors.



Establish a visitor policy. Set a limit on the number of non-staff people allowed in the station at one time and clearly define what areas of the station they may visit. You may want to set the record library off-limits to visitors. You may want visits to the station after-hours to be approved in advance. Stress the fact that the staff member is responsible for the actions of their guests.

Telephones, Mail, Bulletin Boards

Many college students are inexperienced at using business telephones. Proper telephone use should be a part of your training sessions. Your handbook should offer some basic advice such as:

At our radio station telephones are for radio station business only. We do not make the station our personal answering service and we do not make personal calls on the station phones.

Establish a logging policy for long distance calls. Most phone systems now provide a detailed printout of all calls made and it is not hard to track down telephone abusers.

We keep calls short. An efficient business call should rarely extend to ten minutes.

Establish the acceptable form for answering the station phones. Most commonly used are the call letters or frequency with a friendly greeting; WXXX, Good afternoon or This is Eighty Eight Seven, Good evening.

Take accurate messages. This may be the most critical area for phone use. With calls coming from record companies, program suppliers, news sources, etc. it is extremely important that an accurate message reaches the right person. Make sure you get a name and phone number for a return call along with the message. Assign a specific place such as a bulletin board where all phone messages are displayed.

Use 'hold' before paging someone else in the station. This avoids having the caller hear, "Hey Susan, you gotta call here."

Avoid chatting on the phone if you are on-air. It is impossible to do a good air shift if you are talking with someone on the phone or, for that matter, someone in the studio.

Always be friendly and courteous on the phone, even if the caller is not. This is a good place to note that listener complaints should be directed to the General Manager. Staff members should not try to handle com-

plaints. If a member of your staff is rude or attempts to be smart, it will eventually be brought to the manager's attention. It could motivate the caller to take their complaint to the FCC.

For written communications, you should have some kind of mail boxes for the management. Use a bulletin board for messages and notes to the general staff. It is usually good policy to have one area of the board reserved for important staff notices only. Remind staffers that radio station stationery and the station mailing address are not for personal correspondence.

Announcer Responsibility

These sub-sections are not in any order of importance, but if they were, you might want to put this one near the top. Several topics need to be addressed here. First, develop a policy for program preparation. Announcers need to be at the radio station about twenty to thirty minutes before they go on the air. This allows them to preview the log, pull music, and generally shift from normal activity attitudes to on-air attitudes. This may not always be possible with class schedules, but it is a good habit to develop.

Develop a specific procedure that announcers follow if they can't make their scheduled air shift. Make it the announcer's responsibility to find a substitute. Post a substitute list at the station. We make illness or other emergency the only acceptable reasons for missing an air shift; convenience substitutions are not acceptable. One announcer not showing up for their air shift can cause a problem chain reaction. Your handbook should remind staffers that radio does not take holidays or breaks. Most college FM stations operate all year 'round and students who become involved in radio should realize that they may have to give up some of their holiday and break time.

Make a special note about being quiet in the radio station. Most college stations are not as sound-proof as they should be. Remind the staff to never enter a studio that is on-air. It creates noise and disrupts the concentration of the on-air announcer. It would also be a good place to remind students to keep their language usage in line with good business practices. Occasionally, student language gets a little rough and you

Continued from preceding page

would not want it going over the air through a live mike.

The EBS System

The EBS system is one of the few areas that the FCC did not deregulate over the past few years. Consequently, it is one of the areas that receives a lot of attention from FCC inspectors. It is also one of the subjects for which

college radio people usually have a very limited understanding. Stress the importance of your staff understanding the general EBS requirements and procedures.

In the event of an emergency, listeners are going to expect the radio announcer to know what to do! Note that FM radio stations must conduct an EBS test once per week during certain hours prescribed by the FCC.

Conducting an EBS test is a skill as important as the ability to cue a record. The staffer should have this skill before going on the air. Be sure they know where to log the required information after conducting a test. Note that the radio station also receives an EBS test each week. Again, make sure

your staff know which station your station monitors, how to reset the EBS monitor, and how to properly log the the reception of an EBS test. Finally, make sure they know where the EBS material is kept in the station, (usually in the control room or near the news-wire machine), how authenticator words work, and what to do in case of an emergency.

Contests – Payola – Plugola

Most college stations give away albums and club or concert tickets. Your handbook should state the importance of following giveaway instructions exactly. Announcers should encourage their friends and room-mates not to call for contests on their shifts since it looks suspicious. Obviously, fixing any contest is not only unethical, it is illegal.

Define in your handbook what payola and plugola is. Basically it is against FCC regulation to accept payment for saying something or doing something on the air unless the audience is aware that you have been paid to do so. An example of Plugola: an announcer arranges with a local pizza parlor to say how great the pizza place is each time they are on the air in exchange for a free pizza after their shift. An example of Payola: a record rep offers to give your music director a complete CD discography of the director's favorite artist if the music director pushes his latest release. Your staff should understand the seriousness of violating payola and plugola guidelines as detailed by the station and the FCC.

The policies and procedures at your station do not need to be elaborate. No one wants more fixed rules than are necessary for effective operation of the station. You have probably thought of a few rules you might want to add to your station handbook. Perhaps you think that some of the rules that have been mentioned here are not necessary for your station. Obviously your handbook will be tailored to the needs of your station. The absolutely essential rule is that your station needs a handbook.

In the radio business, great ideas come from many sources. My thanks to to Radio Station WLVL, the NAB, Kansas State University, KSDB, Wabash Valley College, WVJC, West Virginia University, WWVU, and John Carroll University, WUJC, for ideas about staff handbooks that appear in this article.

If you would like a copy of our staff handbook and other operations material, I would be glad to make them available. If you have some good ideas that should be included in a staff handbook, drop me a note. I may incorporate them in an update of this article in the future.

David E. Reese, Assistant Professor
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John Carroll University
University Heights, OH 44118
216 397-4378

¹ See John Murphy's article on Obscenity and the Law in the March-April 1987 issue of JCR.

• New England •
IBS Regional Conference
 Saturday, October 21, 1989
 University of Connecticut
 Storrs

• IBS •
NATIONAL CONVENTION
 Friday through Sunday
 March 2-4, 1990
 New York City

• West Coast •
IBS Regional Conference
 Late January, 1990
 University of California
 Santa Barbara

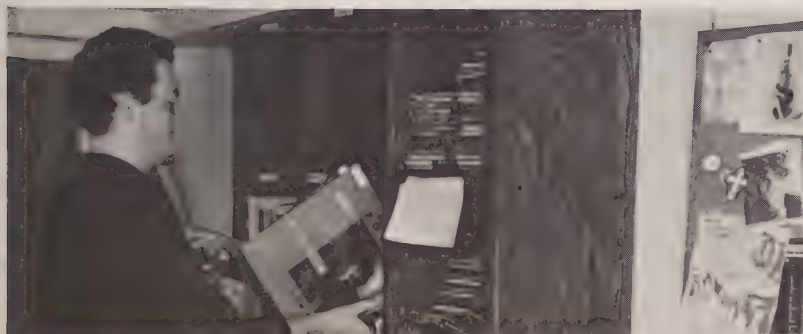
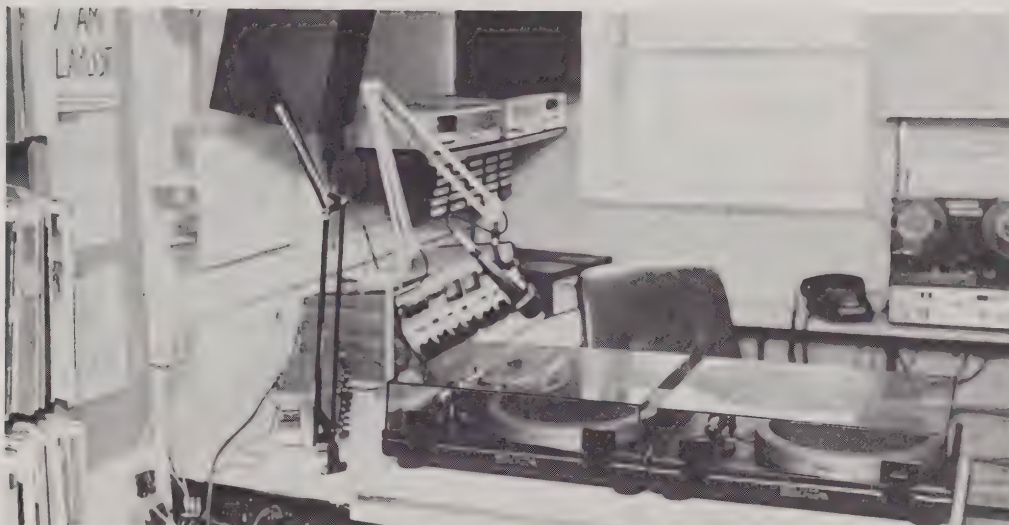


Details will be mailed to your station. For more information now, call or write:
 IBS • Box 592 • Vails Gate, NY 12584-0592 • (914) 565-6710 • FAX: (914) 565-8777



Focus on WPBX 91.3 FM & WLIU 530 AM

Southampton College, Long Island University, New York



Clockwise starting at the top left: General Manager of WPBX, Buffalo T. Jones, WLIU 530 AM Studio, Hal P. Kingsley broadcasting on WLIU 530 AM., Will Gaffga WLIU DJ and FM trainee, in new releases, Tracy Hemeke, Secretary and librarian of WPBX & WLIU in the library.

WLIU 530 AM is a carrier current station broadcasting part-time to the dormitories, dining hall, and Student Union of the Southampton campus of LIU. Alexandra McCarty is the general manager. WPBX FM is a full-time, professionally managed, community oriented station with APR affiliation. Buffalo T. Jones is the General manager.

Design Strategies

The IBS library has a collection of program guides that have been produced during the last decade by member stations. Some are smooth productions with professional typesetting and printing on glazed stock. Others were produced in the radio station using nothing more than a double or triple folded 8½"×11" page, typed on a typewriter with type that needed cleaning, and reproduced with a stencil machine. In these samples, the professional hand of the commercial printer is apparent in the slick productions, but the 'in-house' productions can do an equally good job of telling the listeners what to expect and when to expect it along with information and stories that describe the station, its goals, and its management and staff.

The appearance of your program guide should reflect the basic attitude of the station; both at first glance and during full reading. A station that prides itself in its alternative programming can have a guide that is alternative in its style. This does not mean that a free-for-all programming style will best be described by an unorganized layout.

A good, first rule-of-thumb in producing a program guide is to assume that the reader knows nothing about the station and its programming. Though all of our samples mention the station call letters, a surprising number of samples failed to mention the station's dial position, the name of the school, or the address and telephone number of their studios. Listener feed back is vital to continuing improvement of the station and program guide, but they need your address and telephone number to respond.

A second rule-of-thumb insists that the guts of the guide, the program schedule is clearly presented. Additional information about particular programs can be added elsewhere in the guide, but the basic schedule can be understood more quickly if it is in a block format as simple as a calendar. Your calendar can be for a day, a week, or a month, but the programming for each part of the day should be easily recognized and readable at a glance.

A simple checklist can give you a good starting point in the design of your program guide.

Have you included the station logo, call-letters, dial location, school's name, address, and telephone number for public response?

✧ The location of this basic information should be easy to find.

Have you listed the names of people responsible for various departments at the station?

✧ Don't forget that a perk for a volunteer staff member is seeing their name in print. Since many of our member stations have well over a hundred volunteers, the names of all volunteers on the staff may have to be given in rotating groups. Listing all the names of management in each issue would be appropriate.

Have you mentioned some aspect of your station that makes it special in your listening area?

✧ Each station is different from all others in some aspect. Mentioning this distinction is a handy way of making your station remembered by your listeners. This mention could be the station slogan which is repeated on the air as well as in print. Perhaps a series from the history of the station or of the school could be used.

✧ Have you helped promote the school? Your school can always use positive scholastic, athletic, and social mentions.

Have you noted the programs that are new or special to this particular program period?

✧ Any additions or changes in the station programming give you a chance to identify a new DJ, explain a new series, or simply call attention to a special program.

Have you put the entire broadcast day, week, or month in a simple calendar for quick and easy reference?

✧ If your programming layout is easy to read and is in a convenient format, it has a better chance of being kept by listeners for quick reference.

Do your type styles and spacing allow rapid scanning and easy reading?

✧ Some typefaces make great headlines and some work well for text. Not many do both jobs well. If a typewriter is your typesetting machine, you are automatically forgiven much that may look mundane, but when

Program Guides

your text is type set, you need to start with some general and standard rules-of-thumb.

HEADLINES IN ALL CAPITALS ARE HARDER TO READ

Headlines in Capitalized Words Are Easier To Read

Text is easier to read when it is set in a typeface with serifs. These are the short, horizontal lines at the tops and bottoms of the vertical lines of the letters. The serif letters in this line allow the eye to move back quickly to the next line by following the serifs on the letters.

Sans serif letters (without serifs) work well for headlines because headlines seldom take more than three lines. The sans serif letters used in this line, need more space between the lines so that the eye can be guided back to the next line by the white space.

- ◆ Have you allowed enough *white space* in your layout so that your headlines will clearly emerge and the flow of your organization is obvious?

If you are using a single 8½"×11" page for your program guide, you do not have the

luxury of a lot of white space to direct the eye through the layout. If you have several pages or use a larger size, white space is a good tool for directing the attention of your readers to particular headlines and sections.

- ◆ Does the size of your program guide allow it to be kept for quick reference?

Bigger is not necessarily better. Some of the more elaborate specimens in the IBS collection are printed in tabloid or newspaper sizes which allow lengthy articles and many photographs. Unfortunately these guides are so big no one will keep them around for reference. If a large, read-it-once and throw-it-away format is used, it could be augmented with a small calendar guide that is designed for and printed on heavier stock which can be used for the length of the season.

- ◆ Is boring a good description of the layout of your program guide?

No program guide design should remain stagnant. Small changes can enliven the regular appearances of your guide. The easiest way to provide this variety is with the use of illustrations and decoration in the form of photographs or drawings. If a stencil machine is your printing press, you are limited in this category. If you use desktop publishing or the services of a professional printer, excess is the limit and style the guiding force.

Photographs of the people whose voices are familiar to your listeners can be a pleasant and often welcome surprise.

If no member of the station staff can produce what you want in your guide design, don't hesitate to ask art department faculty and students for help. Your program guide can make a fine student project, benefiting both the station and the students. If the results of this collaboration are not all that you had hoped for, remember your next program guide will be better.

The last word on this subject as it is in most design projects is **keep it simple**. A good layout with a simple and straight forward design does not just happen. It takes time and consideration. Don't be afraid to ask for the advice and comments of people who have demonstrated their taste and style in other activities and projects.

Richard Beatty

Let IBS know if you want to be added to their list of stations wanting to exchange program guides and playlists with other stations.

IBS would like to be placed on your station's mailing list for your station publications including:

Playlists

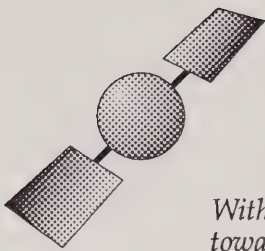
Program Guides

Station Handbooks.

Promotional Materials

They can be very useful to stations who ask us about ways to improve their own publications.

12 N
1 p.m.
2 p.m.
3 p.m.
4 p.m.
5 p.m.
6 p.m.
7 p.m.
8 p.m.
9 p.m.
10 p.m.
11 p.m.



IBS Proposes Satellite

With the established public radio system looking toward expansion and school and college stations looking for programming to supplement their local service, the time is ripe for mutual cooperation. National Public Radio needs outlets for their extended programming, and IBS stations could use this programming to further strengthen local service.

In July, IBS presented a proposal before the Public Radio Expansion Task Force, a group assembled to study ways in which the public radio system might expand. The following is excerpted from that proposal:

Introduction

The Intercollegiate Broadcasting System, Inc. (IBS) is a nonprofit association of radio stations based at schools, colleges and universities across the United States. These stations are staffed largely by students and community volunteers, supplemented by a growing number of full and part-time professionals.

In 1990, IBS will celebrate 50 years of service to college radio. The founders of IBS were the originators of campus carrier-current (closed-circuit) broadcasting. Since then, both IBS and its member-stations have grown and developed considerably to a point where some two-thirds of our member-stations operate FCC-licensed, noncommercial FM facilities.

Nationwide, some 300 college stations operate with a power output of 1,000 watts or more. By virtue of their coverage, they have increasingly become an alternative programming resource for an audience well beyond the confines of their campuses. They have become an integral part of their communities.

The planned expansion of the public radio system presents an appropriate, if long overdue, opportunity for these stations to become partners in the public radio family. This working partnership will further public radio's expansion, diversification and integration objectives. We believe these benefits can be realized without dilution of mainstream programming to existing NPR/CPB stations and without imposing financial hardship upon them.

System Expansion

Given the desired objective of system expansion, there are obviously conflicting

opinions on whether it would be more productive to improve existing stations or to add more new stations to the system. With the practical limitations imposed by the limited availability of frequencies in most populated areas of the country, it would appear considerably more productive to concentrate limited resources where they would do the most good: the addition of new stations to the public radio family.

College radio stations tend to operate on more limited budgets because of their normal reliance on volunteer staffing, supported by limited numbers of paid professionals. Therefore a given amount of resources can leverage a proportionately larger amount of programming than at larger NPR/CPB stations with greater operating overhead.

System expansion itself has been agreed upon as a desired objective. While there is no need to belabor the point, having our stations become partners in the public radio family would provide, among others, the following benefits:

- Increased service to under-represented groups
- Increased numbers of listeners to public radio programming
- Broadening the range of programming available
- Development and support for existing CPB-qualified stations through improved training of potential staff
- Increased diversity of programming made available, types of stations in the system, and audiences for public radio
- Increased marketing opportunities for distribution of programming based on larger number of stations within the system
- Increased exposure for under-utilized programming
- Increased funding potential for producers based on more exposure for their programs
- Enhanced opportunity for congressional funding for CPB based upon larger number and diversity of stations and audiences being served.

The only major expense for integrating a selected number of IBS college stations in the public radio system is for satellite interconnection and maintenance. IBS resources can be utilized in identifying a selected number

Demonstration Project

of advanced stations – perhaps 50 stations – for inclusion in an initial project to demonstrate the benefits of this working partnership.

The kinds of stations to be targeted would include advanced operations like those of:

- WHUS
University of Connecticut
Storrs, Connecticut
Power: 3.2 kw – HAAT: 960 ft.
Serving Connecticut, Rhode Island and Massachusetts
- WUSB
State University of New York
Stony Brook, New York
Power: 4 kw – HAAT: 223 ft.
Serving Long Island, New York
- WPKN
University of Bridgeport
Bridgeport, Connecticut
Power: 10 kw – HAAT: 550 ft.
Serving Connecticut and Eastern Long Island, NY
- KCSB
University of California
Santa Barbara, California
Power: .62 kw – HAAT: 2,910 ft.

These stations represent a hybrid of components because they include college radio, community radio, and public radio.

They already operate with facilities which provide coverage of important population centers. Each is staffed by a combination of students, community volunteers and broadcast professionals. Each provides a diverse program offering, public access and community service. Financial support is derived from a combination of institutional, public, and business sources.

Note: These stations are just examples of the kinds of stations IBS will target for participation in this initial demonstration project. If your station is an FM facility with reasonable power, antenna height and coverage and you're interested in being a part of this demonstration project, write us at IBS, tell us about your station, its programming, and your interest in participating.

Programming

At a previous meeting of the Public Radio Expansion Task Force during the June, 1989 PRC, several general managers of CPB-qualified stations expressed a willingness to share programming and financial resources

to support system expansion. However, we recognize there is likely to be some concern on the part of other NPR/CPB stations about the potential dilution of mainstream programming.

This should not present a conflict since our stations will be primarily interested in non-mainstream programming distributed via the NPR satellite, but which is not being utilized by most NPR stations. This would include many offerings made under the Extended Program Service.

Under this arrangement, these programs could gain significantly more exposure than at present. On that basis, producers may find it easier to obtain funding and support for proposed new programs and series.

By providing access to a larger pool of stations, NPR satellite distribution service is made more attractive to producers resulting in increased revenues for all concerned.

Diversification

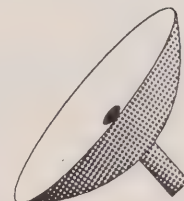
Diversification occurs when programming is made more broad. This includes pro-active efforts made at promoting multi-cultural programming, development of new audiences, and providing service to the underserved.

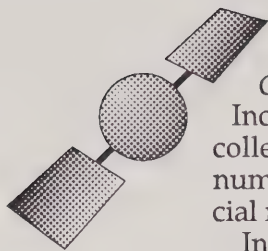
The kinds of audiences served by college radio stations tends to differ significantly from those served by traditional NPR/CPB outlets. The programming these stations would carry also differs significantly and would attract a more diverse group of people than those who now listen to public radio. Because of these differences, their additional audience would be new listeners rather than people switching over from existing NPR/CPB stations. This is especially true for the younger demographics NPR is interested in attracting.

Bolstering these college radio stations' program offerings by supplementing them with programs obtained through the satellite interconnection will further improve the quality of their service and the number and diversity of audiences they reach.

Integration

Integration calls for active cooperation between existing NPR/CPB qualified stations and newly added stations so that more downlinks can be established and existing downlinks can be more fully utilized.





Continued from preceding page

Increased training opportunities at the college stations can help to ensure increasing numbers of new personnel for noncommercial radio.

Integration of college radio stations can create the opportunity for a comprehensive marketing strategy developed to promote all of the nation's noncommercial radio. Public awareness of the left side of the FM dial would increase considerably, to the benefit of both existing and newly-added stations.

Implementation

The first steps to survey college radio have already been taken with an initial questionnaire mailed by CPB in June, 1989. Because of the particular wording of questions #6 and #7 of this survey, some of the responses may be misleading. Question #6 asked, "Is the station primarily operated by students?" and question #7 asks, "Is the station primarily operated for students?" Both of these questions demand a simple "yes" or "no" answer when, in fact, the reality is often more complex.

For example, while students may comprise a majority of members during the academic year, community participants provide major ongoing support and may constitute a majority of the staff at other times. Also, stations receiving a significant proportion of their funding from within their institution may be somewhat reluctant to claim they are not operated primarily for students, although, in fact, their programming is targeted for a community audience. Subsequent surveys will need to be more carefully designed to elicit more subtle factors.

IBS is in a strategic position to identify stations appropriate for participation in this demonstration project and in any further expansion based on anticipated success of these initial efforts. We can develop realistic criteria for these stations and actively coordinate their participation through national and regional meetings, in-house publications, and ongoing contact.

Utilizing the resources of the Public Radio Task Force and the Corporation for Public Broadcasting, a funding plan would need to be established to assist college stations in putting required downlinks in place. When the public radio system was initially established, funding was provided for this same purpose since stations did not yet have the means to do so on their own. This provides a precedent for this kind of support. College

stations are in a similar position now, with the same needs as public stations had before interconnection was established. System expansion provides further justification as well.

If necessary, such funding can be on a participating basis, with stations required to provide some basic level to be teamed with federal support. Alternate equipment packages might reduce the cost yet further without compromising signal quality.

An entry level Distribution/Interconnection (D/I) rate would need to be created to make satellite access realistically available to these stations who operate on a severely limited budget in comparison with existing NPR/CPB stations. This rate would recognize these stations' substantially reduced requirements for program and other services from NPR and CPB.

Summary

We at IBS see this proposal to include college radio in the expansion of the public radio system as providing significant benefits to all parties concerned, without any corresponding mainstream program service dilution or financial hardship problems created for existing NPR/CPB stations.

This proposal will facilitate system expansion, diversification and integration.

It provides a most realistic method for system expansion without detriment to the existing infrastructure. While helping CPB and NPR to meet their mandates, it will not drain resources to accomplish these ends.

Providing realistic satellite access is the key to this proposal. It will make available expanded alternative service to existing metropolitan areas and reach underserved rural markets where service is presently nonexistent or limited to a single facility.

During its 50th anniversary year, it is time that college stations become a partner in the public radio family and be included in CPB directories and mailings in an effort to unify the public radio system. This working partnership will help strengthen the public radio system as a whole and would facilitate a unity where there is now fragmentation.

Presented in Washington D.C.

July 11, 1989 by the

Intercollegiate Broadcasting System, Inc.

Norman L. Prusslin, Chairman

Jeffrey N. Tellis, President

John Murphy, Director, Station Relations

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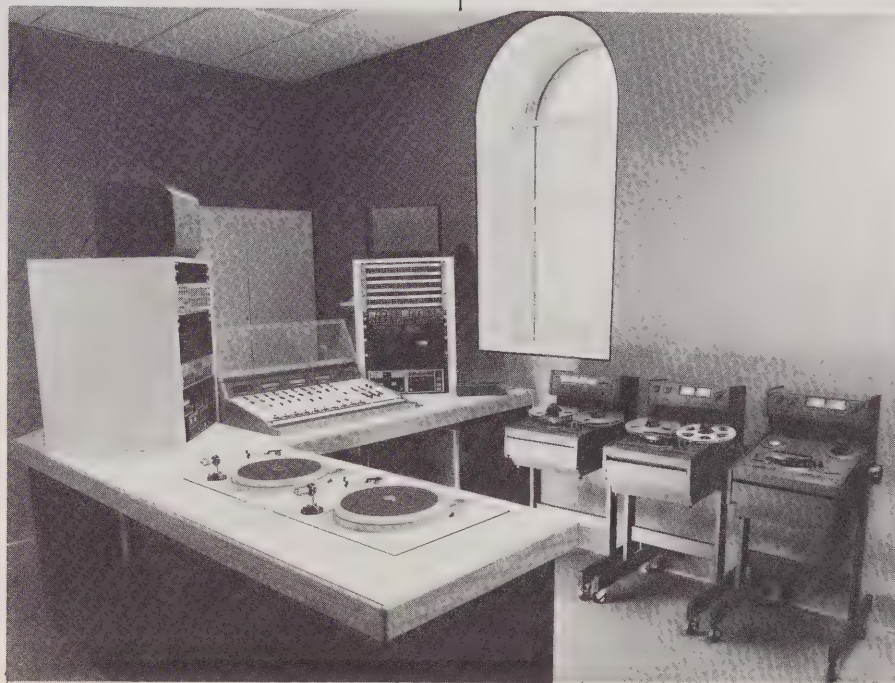
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New Restrictions Imposed on

by Richard H. Crompton, LPB Inc.

In October of 1987 the FCC released General Docket 87-389 which proposed the revision of Part 15 of the Commission's Rules. Part 15 regulates a variety of electronic devices that are not *intentional* radiators of RF energy, but they do radiate and are therefore potential sources of interference to licensed broadcast services. Carrier current broadcasting has been regulated under Part 15, Section 15.7 since about 1938.

In recent years, the numbers of applications covered by Part 15 has grown rapidly, with the need to regulate radiation from newer devices such as intrusion alarms, garage door openers, game machines, and especially, computers. Each new requirement had been simply tacked onto Part 15. It was time for a general revision and reorganization of this part of the Commission's Rules.

Rule Changes

While some changes were expected, those adopted by the Commission were a shock to the future of carrier current college broadcasters. Here is what they approved:

1. As an apparent result of a misunderstanding of the physics of radiation in the induction field (close to the radiating source) where all carrier current operates, the Commission reduced the permitted signal strength by 88%.

This is a major reduction in permitted signal strength. We believe it will be very difficult, and certainly much more expensive, to comply with this limitation and continue to provide good service to listeners. In their proposal, the Commission showed no need for this increased restriction.

2. Tight restrictions are imposed on how much broadcast signal leaks back into the AC power line through the transmitter power supply.

The objective of carrier current is to impose the broadcast signal on the AC power line. We believe it makes no sense to restrict one path for meeting this objective, while striving to optimize another. Meeting this unnecessary requirement would make transmission equipment significantly more expensive, and would add to the cost of on-campus signal measurements. The measurement equipment needed is unique, expensive, and requires special expertise to use.

3. Carrier current stations must be certified in compliance with the new Rules, and this certification must be maintained on file.

This may be a good idea, but we believe it is unworkable and unenforceable. It will put the carrier current system design consultant in a difficult position, simply because actual compliance will be quite expensive at some schools.

4. Carrier current stations at educational institutions will be recognized as a distinct class.

We believe this rule to be full of problems, not the least of which is that it would preclude carrier current service to many valid existing users which are not educational institutions.

5. Campus boundaries will be used when measuring signal strength, but within the new and more restrictive rules.

Because of larger campus grounds, suburban college stations may incorrectly see this as the opportunity to use a single, centrally-located antenna to cover the entire campus.

Meanwhile, the urban campus station will be in deep trouble. The edge of their campus is often the outside wall of a dormitory. The new rules require very careful system design and more expensive equipment if the urban college is to comply, if indeed they can comply. This is particularly unjust, for the urban college increasingly has no broadcast medium available other than carrier current due to existing crowding on licensed broadcast bands. Again, the FCC has demonstrated no need for this new and potentially crippling regulation.

Action Taken

Four organizations who are very active in carrier current and other forms of low power AM broadcasting filed comments with the FCC about the proposed new rules. They were: The Intercollegiate Broadcasting System Inc. (IBS), LPB Inc., LocRad Inc. and Burden Associates. Although over 100 other organizations filed comment on various aspects of the proposed rules, only these four organizations commented on any aspect of carrier current or low power broadcasting in the AM broadcast band.

Earlier, I had visited FCC headquarters in Washington regarding the proposed new



Carrier Current Broadcasting

rules. Over the years, I've not been a stranger at the FCC. Top Commission staff members told me that carrier current broadcasters had not been problems to the FCC, yet staff members in the areas of policy and rules persisted with the idea that they must tighten up the rules to reduce noise in the AM band. I also presented the college broadcaster's case to Commissioner Quello's Senior Advisor. It became apparent, however, that as much as they listened, they did not hear.

Report And Order Issued

In April of 1989 the Commission issued a First Report and Order in the matter of General Docket 87-389. In plain English this means "Here are the new rules." As far as those of us involved with carrier current broadcasting are concerned, the comments filed with the Commission and my personal visit were all recognized in the Report and Order, but were completely ignored.

Petition For Reconsideration

So what's next? The procedure sets aside a period of time following the issuance of a Report and Order during which further comments may be filed with the Commission.

The original four organizations who commented regarding carrier current in the AM broadcast band (IBS, LPB, LocRad, and Burden Associates) got together and, on May 14th, filed a single Joint Petition for Partial Reconsideration. This was an extensive document of 29 pages, including 6 engineering plots, which laid out our previous comments with practical and technical thoroughness. We were fortunate in this filing to have the legal services of William R. Malone of Murphy and Malone in Washington. Bill Malone is a former manager of Harvard's college station and served, with me, for a number of years as a member of the Board of Directors of IBS. He clearly understood our case and was an important contributor to the final petition.

Again, no other organization either had any interest in the impact of the Report and Order on the use of the AM broadcast band or any comments on our petition except those we asked for support.

In search of support for our petition, LPB wrote to a large number of professional broadcasters with a background in college

radio and all known carrier current station faculty advisors. IBS also sent out a mailing to their carrier current mailing list. LPB offered to handle all the required distribution of the comments to the Commission and, as required, to all other who commented on the Docket. Although we got several excellent supporting comments, they were disappointingly few in number. Only 12 college stations, out of a total mailing list in excess of 700, responded to our plea. Of course, carrier current stations tend to be off the air during the Summer months, but we had hoped for a better response.

The FCC may not take action on the petition for as much as a year. They are short on both staff and Commissioners. It appears a final resolution of Part 15 is not particularly high on the Commission's priority list.

Where Are We Now?

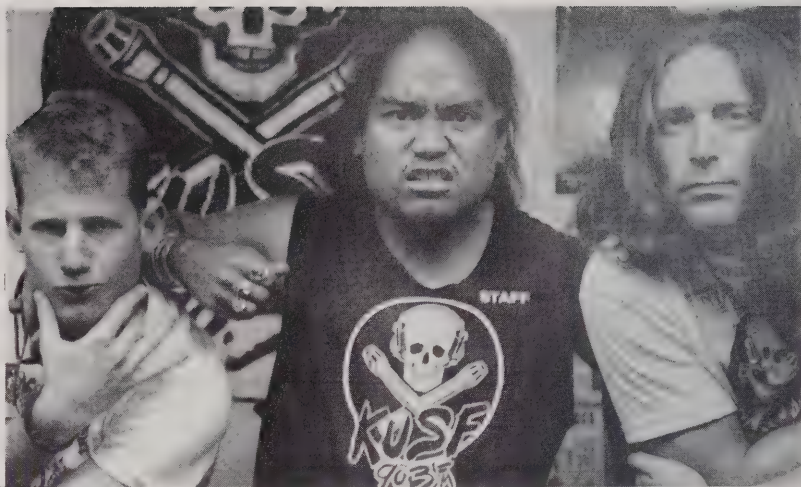
Right where we have been since 1938, at least for the present. We believe the FCC must not allow an error in physics to become the basis for a portion of Part 15. They have allowed a 3-year period for existing stations to comply with the new rules. However, a proper resolution is too important to leave to chance.

The petitioners have expended considerable effort and several thousand dollars on this effort. We've done all we can. **The only remaining avenue of protest is through your legislators in Washington. If the rules become implemented as adopted, it will then be too late to do anything about it.**

Richard Crompton started his carrier current career as Chief Engineer of WMUC at the University of Maryland, continued as Faculty Advisor to WHUS (then AM & FM) at the University of Connecticut while teaching Electrical Engineering there, and went on to found LPB Inc., the first and largest manufacturer and installer of low power AM systems. He served on the IBS Board of Directors for 20 years, filling positions ranging from Regions Coordinator and Engineering Director to Secretary, Treasurer, President, and Chairman. He holds BS & MS degrees in EE and has written and delivered countless presentations on carrier current at college radio conferences. He now directs his effort exclusively to consulting on carrier current and low power transmitter applications.



Right, KUSF at the University of San Francisco boasts this trio of DJ's at their award winning station. Voted #1 college radio station nationally by CMJ in 1987 and by The Gavin Report in 1988 and 1989. That must be pride you see on the faces of Jonny Lawless, left, Terrible Ted, center, and Ted Cousins, right.



Left, KSLU's Crazy Train radio show with Pat Gandy, left, and Mike Applin, right, at the throttle. As co-producers and co-hosts, their show spans everything from planned skits to off-the-cuff chatter with a liberal dash of rock and roll. The dangers of working a live show helps keep the audience happy and won them a nomination for an award from Alpha Epsilon Rho, the national broadcasting society. KSLU makes its home at Southeastern Louisiana University in Hammond.

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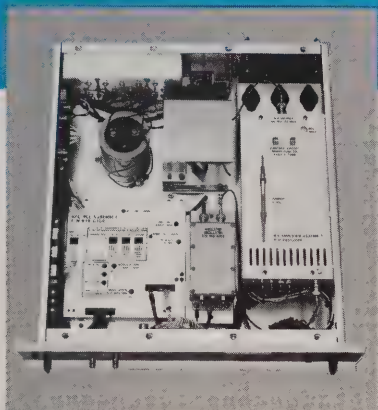
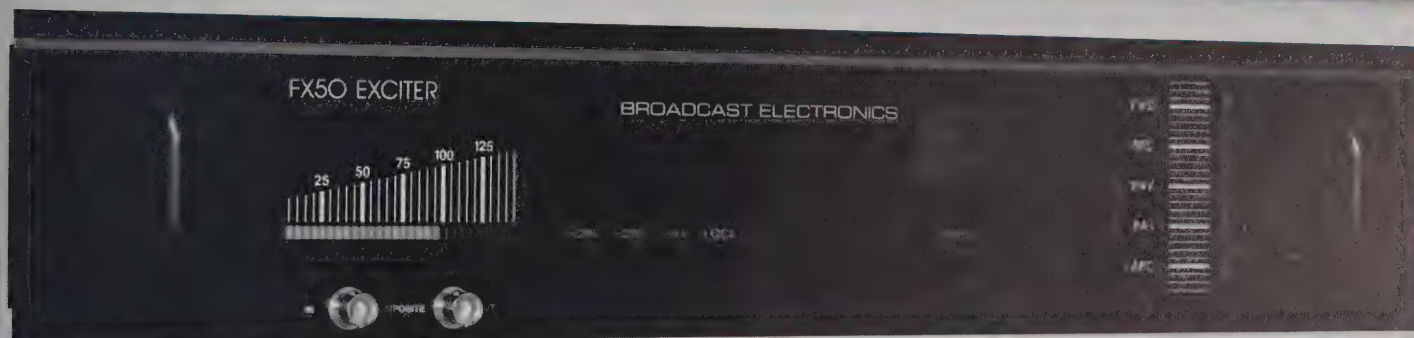
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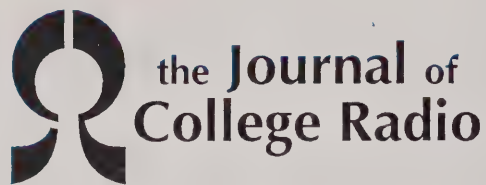
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